"Dedicated To The Artist
In All Of Us"

JAMAICA PLAIN ARTS NEWS

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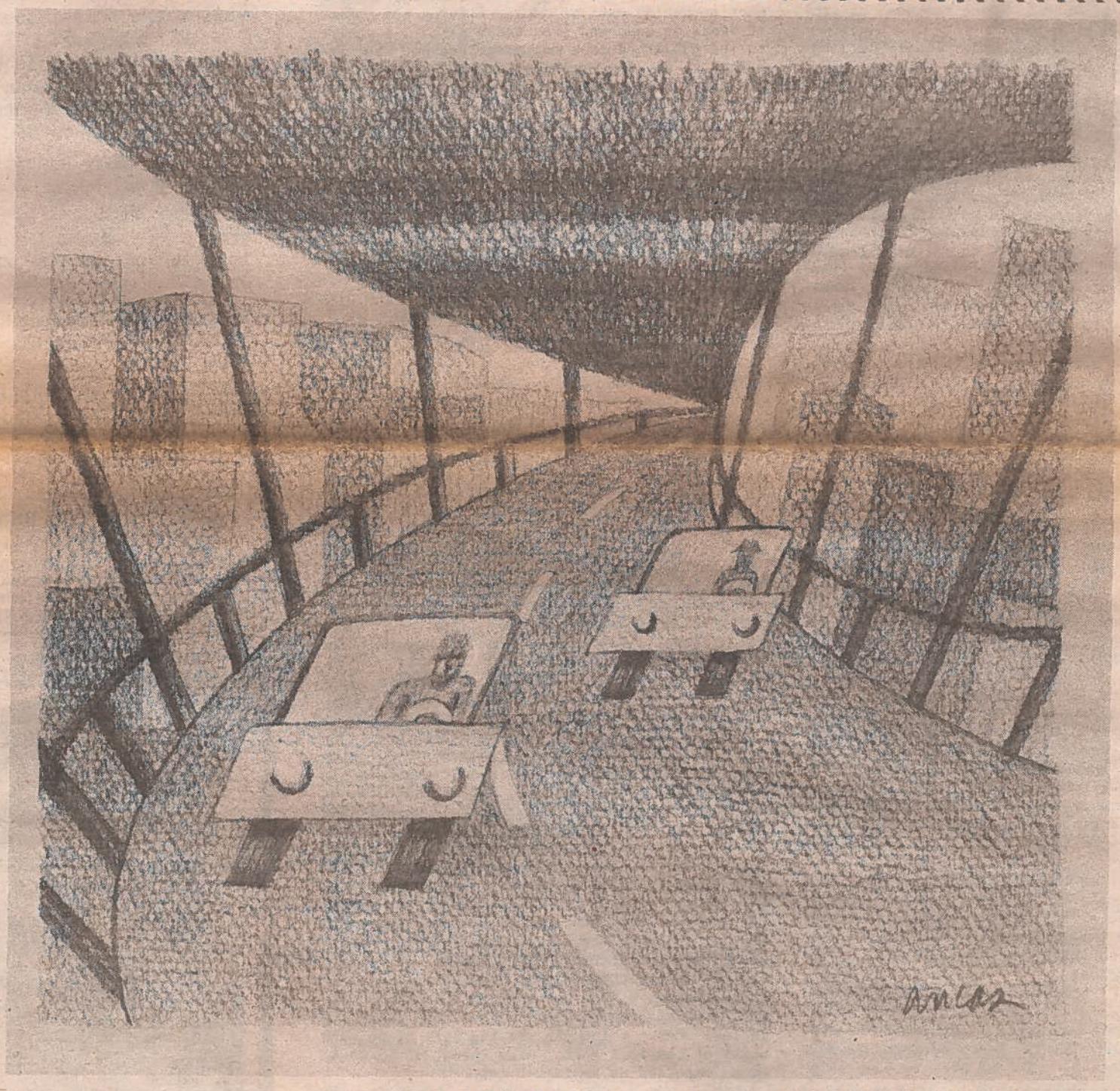
Women: VOICES & VISIONS



"Route 93" Pencil on paper Copyright 1984 by Karen Ancas

In celebration of International Women's Day on March 8; the JAMAICA PLAIN ARTS NEWS presents an issue dedicated to the voices and visions of women. Through drawings, poetry, essay and interviews, some of many interests, issues and ideas of women in this community will be revealed. It is hoped that the reader will find that these expressions represent more than this community, and more than women as well, speaking for the concerns of all people, everywhere.

WHAT INSPIRES: An Essay

by Maureen O'Connor

I had fleetingly considered discussing what inspires female (as opposed to male) writers to take up the pen but, fortunately, thought better of it. For one thing, this controversial topic has been dealt with in depth elsewhere (See, for example, The Writer on Her Work, 1980, edited by Janet Sternberg, or the "Writing and Sexual Difference" issue of Critical Inquiry. Winter, 1981). For another, as a new writer, it would be too ambitious a task to research and write, let alone print the findings within the confines of the J.P. Arts News. I would be breaking a cardinal rule of writing which reminds us to "write what we know."

"Inspire (from Latin, Inspirare - to breathe upon or into)"

"There is nothing to writing. All you do is sit down at a typewriter and open a vein." -Red Smith

I decided to narrow the scope and write about who and what inspired me, as a free-lance writer. I was first prompted to write because I felt I had an important compelling truth to reveal, and that, once said in print, people would consider my ideas more seriously. I find that this has been the case. Later I wrote becasue I felt I had something humorous to tell. These motives still remain driving forces behind my writing.

Competition also moves me to write. Not an especially pure motive but a motive nonetheless. When my sister in New York published an article in Redbook years ago, I thought, "I can do that." there's nothing like sibling rivalry to get the old juices going. Competition may be a legacy of our patriarchal society, but it's alive and well inside me.

Pressure, whether external or internalized, induces me to write. External pressure may take the form of a newspaper or contest deadline or one imposed by my writing coach. A successful author friend in New York may ask, "Have you written any new short stories?" Or another friend will query, "Written anything lately?" These questions can induce me to sit down and spill blood. My authoritarian Catholic background lends itself to succumbing to all kinds of external forces. Guilt can be a great inspirer. Internal pressure is subtler. the sight of my son writing and illustrating his own stories while I waste daylight hours clipping coupons in the kitchen is sufficient inspiration. Even the possiblility of a poet friend and neighbor asking me about a final draft is enough to move me toward completing a piece. Well...almost.

Reading great literature usually inspires me. I say usually because, like James Agee's reading of Joyce's Ulysses, it has had its opposite effect - immobilization. Reportedly, a depressed Agee couldn't write for months. I've never gone that long.

There is, I believe, a correlation between reading widely and writing well. It has been rumored that Caroline Chute, author of an acclaimed first novel, The Beans of Egypt Maine, rarely reads fiction. I read her book. It's possible but hard to believe.

Some authors who have inspired me and whose styles I have tried to emulate (a sure sign of a novice) are prose writers Ernest Hemingway, Grace Paley, Toni Morrison, Ray Bradbury, and Garrison Keilor, novelist and poet Marge Piercy, and poets Walt Whitman, June Jordan and Galway Kinnell. If I like a phrase or image an author uses, I purloin it. Then I wait around until I can fit it into the appropriate context. See. Here I go. Novelist Cynthia Ozick once used "purloin" in her essay, "The Lesson of the Master," in In Praise of What Persists (1983, Stephen Berg, Ed.). I call this "word piracy". I think it lies somewhere between inspiration and plagiarism.

Anger, joy, sadness - all propel me to write. Initially, anger had been the driving emotion behind most of my non-fiction but I find it feeds me less and less these days. A desire to be published is a motivator but not an inspirer. So far, neither is money. With the exception of small prize money, I have never been paid in dollars for my published work.

During the few times when I am blocked, I will sit at my writing table and look at the notecard pinned above it. It reads: "Write one true sentence. Write the truest sentece you know." -Hemingway, A Moveable Feast I begin. Then I tangibly feel why I write. It's exciting. It brings me pleasure.

"All art requires unbidden miracles to assist in its realization."
(from Black Folk Art)

Then there are the intangibles. An idea may come from the synthesis of several things I've heard or read but do not recognize as such. Or a metaphor may arrive mysteriously like a miracle, from where? The Unconscious? A spiritual entity? The moon? In an article on Hemingway entitled, "Stalking Papa's Ghost", (Wilson Quarterly, January, 1986), essayist Frank McConnell tells us that "...every artist, in good Freudian fashion, must kill or castrate his artistic father, before he can begin to function on his own..." I won't hazard an equivalent "female" metaphor, if one even exists, (it would certainly not be matricide) but I do know that the real death of my real mother in 1984 has inspired me to write freely. This is no mere coincidence. Her spirit breathes into me. She has become my muse.

I feel more inspired on or near the full moon. How am I attuned? A year ago I helped form a women's spiritual group. My son affectionately refers to us as the "loonies". The five of us meet monthly on the eve of the full moon. Whether we gather in a living room in Jamaica Plain, the beach at Truro, Cape Cod, or the Arnold Arboretum, we meditate, chant, and create our own rituals. The moon rules inspiration and creative work (see Starhawk, The Spiral Dance 1979, P. 204, 210). "Primitive" societies have known this for centuries, and they draw on the power of the moon as goddess for these purpoese. Count the number of times the word moon or an image thereof is used by poets and we get a sense of its potency. I have discovered that dancing, chanting, and meditiating free me up to risk more, and focus me in a fashion that, when my muse does appear, I will be ready to recieve her.* I began writing this piece the night of the full moon. The threat of a deadline compelled me to finish it.

*For those writers who cannot afford the luxury of waiting around for their muse in order to produce, see Diane White;s amusing article, "Racquel the Writer", in the February 26, 1986 edition of the Boston Globe.

Watercolor by Helen T. Van Mater, painted in 1935

JAMAICA PLAIN ARTS NEWS

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MEET THE ARTISTS

In celebration of International Women's Day, Saturday, March 8, the jazz quartet BOUGAINVILLEA will perform at the Footlight Club Community Theatre, 7 Eliot Street, in Jamaica Plain. The performance begins at 8PM, admission is $3. For information call 522-9703.

The following is based on an interview with Jeannette Muzima who is the founder and leader of Bougainvillea.

BOUGAINVILLA (left to right) Sharon Eldridge/drums, Carol DeArment/acoustic bass, Jeannette Muzima/vibraharp, percussion, Katie Roberts/piano, balaphon. For March 8 concert (not pictured) Takako Matsui/ electric bass. PHOTO copyright 1986 by Ellen Shub

Jeannette Muzima

"Yes, I studied music - I took piano for two years starting in the first grade."... The realization that this response is the entire answer from the woman who is the creator and leader of an internationally known jazz group comes as something of a shock. Especially to those of us who suffered pencils across the knuckles for several more than two years with resulting ability to pick out a one-finger melody line - when given time to practice.

Jeannette Muzima is a natural musician. She describes a life of continuaT involvement in music, including a house filled with the sounds of the Big Band era from her parent's 78's, those fateful piano lessons, and her quartet in the fourth grade composed of three clarinets and a piano. Called the Tunerettes, they played out at mental institutions and the like, and even got paid. ($2 apiece). Perhaps Muzima's rueful dislike for the name "Tunerettes" later propelled her to create her own band with attendent naming privileges.

Guitar in hand, Muzima survived the folk revival while in her teens, and ended up on the West Coast during the Acid Rock days. While performing as the drummer in a rock & roll band and in an experimental music group, the bass player for one of the groups suggested that she try the vibraharp, or vibes. The reasoning: that even as a percussionist she involved herself with harmony and melody and as a vibes player, she could have all three in large amount. She found a used set of vibes and the "music in me" began to flow. Muzima's press reports describe her as having a "spiritual stage presence", and seeming to "pull the music out of the air". As leader she "seems to catalyze the other musicians", and her "four mallet work is at once precise and fanciful"; she "swings with gusto".

Completing a B.A. in Dramatic Art at the University of California, Berkeley, Muzima began a simultaneous career in theater arts, working in children's theater in California. Coming to Boston in 1978 she continued this work for the Department of Youth Services, as well as working at the pre-school level. In the early 80's she worked on a production of "The Witch Papers" by Diana Davies, which chronicles the history of women, especially in the Middle Ages when nine million women were tortured and burned for being "witches". As Muzima points out, these women were doing nothing more than being women. She acted, produced and created music for this production, both here and in Vermont. Muzima describes the lack of good woman's parts in theater in general, though she is heartened by the amount coming out of women's theater.

Muzima is currently keeping this part of her interest alive as a member of Wisebird. Productions, a video and film company in Jamaica Plain. Her work composing music, as well as producing, camera and sound for two films and two feature length video is rewarding. Muzima also composes original music for Bougainvillea.

Bougainvillea was formed in 1978, and though it has been through various incarnations, Muzima maintains the high level of musicianship the group has become known for. In 1982, Bougainvillea was chosen winner of the 1982 Combo Contest over 27 other jazz ensembles from across the United States and Brazil at the Women's Jazz Festival in Kansas City, Missouri. Mayor Flynn declared August 16, 1984 as

CONTINUED on page 11

Tita Wernimont

by Kathleen Fahey

Tita Wernimont was in college studying sociology and psychology when she had what she says was her "first significant exposure" to theater, this in the diverse forms of Marcel Marceau, someone performing T'ai Chi in Golden Gate park, and the San Francisco Mime Troupe. Now a self-described "storyteller/theatermaker" living in Jamaica Plain, Wernimont has been developing theater in the form of personal experience shared with others for thirteen and a half years. Her interest in theater brought her from San Francisco to New England, where she studied drama postgraduate at Dartmouth and learned stiltwalking in Vermont; and finally brought her to the Boston area specifically. Here she co-founded the Three Clowns Theatre Company and Watermelon Studio, Inc., and most recently helped to realize the Boston Women's Theatre Festival, which celebrates its second year March 26-30 as the Women in Theatre Festival.

It is the San Francisco Mime Troupe Wernimont credits most for making her aware of theater as "people getting up and doing something that was interesting, and meant something, to me personally - which has always been my approach to theatre." Establishing a very direct relationship with the audience is important to her ideas of what theater should be about. In Mabel Amber Bailor - Life and Times of a Nebraska Farmwoman, a theatrically-narrated slide portrait of her grandmother which she wrote and also performs, Wernimont does just that. In the role of the leader of a woman's guild meeting in commemoration of her grandmother, she talks directly to the audience, while bringing them into contact with her grandmother's life through slides make from original family photographs. The result is "a very personal way to tell the story" of her grandmother's life, and a very successful first venture into combining two- and three-dimensional media.

Wernimont toured the Northeast with Mabel Amber Bailor, and has performed it in many Boston area high schools and coffeehouses; it is currently available for booking. She says that the best thing about the piece for her is that it makes people think about their own grandmothers. She always appreciates it when, from a performance, people immediately go to their own personal issues. "That, to me," she says, "is the purpose of it, and that always happens."

Mabel Amber Bailor marked a shift for Wernimont toward storytelling. It's not surprising that her most recent production is Tales of Wizardly Women, a collection of stories about wise women and animals that she adapted from folktales and contemporary literature of many cultures, as well as original stories. In it she plays and narrates many parts, from an upwardly-mobile tradeswoman in the "Chinese Stone Woman" to Harriet Tubman in "Wanted Dead or Alive." She has performed it both in its entirety and in pieces, and will perform selections from it in this year's Women in Theatre Festival.

The Women in Theatre Festival itself owes much to Wernimont, as it stems from a dream she shared with Sophie Parker and Molly Mead of Watermelon Studio, the members of Allegra Productions, Women in Theatre (WIT), and Viginia Mayer, all of whom made it happen for the Boston Women's Theatre Festival in 1985. (The name of the festival has been changed, although its focus and direction remain the same: to make sure that any women who are involved in theater know it's their festival and that all women are invited to participate.)

Wernimont's interest in women's theater is longstanding, and came naturally from a desire "to include myself in what was going on" in the women's movement, but also came from the fact that when she was studying drama many of the plays and scripts she read simply didn't move her. She was a member of a women's theater workgroup early in her training, that was made up of women who were all studying Grotowski but wanted to bring their own life experiences to the exercises, which they felt they were't able to do in their classes. She began writing her own material, often from improvisation with the women's workgroup, as a response to the lack of

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Drawing in color pencil by M. Allen

UNDER ORDERS

My child calls out and stamps her feet--
"Get up! Get up!" each morning

The eye doctor speaks from barely moving lips,
"Blink. Now blink again."

The telephone makes me walk and talk and
listen with one ring.

On all my bills it's prominently printed,
"Payable immediately upon receipt."

The electric boxes on the corners dictate
walk/don't walk--whatever's safe.

The cat rubs against my legs
whenever he needs feeding.

My appointment book tells me exactly
where and when to go, and in my hand.

The clock reminds me roundly
I need to hurry because I'm late.

The person behind the barricade says, "Please,"
just before saying, "Fill out this form."

All my recipes say
"Mix well," somewhere.

The weatherman advises wisely,
"Leave home early to get to work on time."

The sounds from thte kitchen floor
are cries of "clean-me-clean-me."

The tomato juice jar instructs,
"Turn lid to open," on the label.

It's a filled full life
I've got here. Easy
thanks to the authorities.
Who needs dreams
when there are vacation plans to attend to?

© Sandra Storey

Offerings
for Zoe Margaret

Bathed in silken waters
(amniotic love potion!)
layers of muscle muzzling the world's roar
you grew nine months, unhindered.
My womb your cocoon
climate-controlled
cushioned
totally responsive
nurturing your astounding metamorphosis:
cell to human baby!

Now you are sister
as well as daughter.
These gifts I hold seem few
hardly adequate for this
much harsher world. Humbly
I offer
greetings of welcome
a few unfinished maps
my life in partnership
toward
as women, dignity
as Americans, humanity
as earthlings, survival.

How luxurious, pregnancy!
a perfect universe mine
to offer.

c. 1984 by Susan Eisenberg

MOURNING SONG for a friend

Isadora Duncan lost her children to the sea.
Still I hear her sobs.

On the beach Mary Shelley paces back and forth,
climbs to the house, returns to pace.

You talk of facing it over and over.
I wonder does it ever end?

There is this: following the creek bed
even dry,
scorching in abrasive sun,
freezing on treeless nights,
listening to full moon voices,
building a fire.

The world rubbing me alive.

© Holly Guran

NIGHT SHIP

Riding home after work, hand hanging from a rail
for balance, I watch a family guard itself
against the speed of time:
grandmother, mother, and child hunched
in their joined seats.
Night comes on fast, red streaks slipping
into black, but these three adapt.
As before, they go across the bridge
in a train lit by white lamps.
They know who they are.

The mother came tired from work
but now her face is the moon for her daughter.
Soon, she'll get rid of tweed
and warm food for evening.
Thin and tired, the grandmother knows her work, too,
arm braced against the door pole
folding into the stopping train.
On her back, the child sleeps and sleeps,
preparing to grow tall.

This photo's made from flesh and bones,
snapped when no one's looking.
Here, the women bloom
like flowers on a single bush:
strong, bright, and unafraid.

© Carolyn Gregory

COLLECTING ANGELS

At your touch,
My breasts wink into life
Like the stars.

You spend the night spinning them into great galaxies,
The nipple as star-packed core
And each breast a far-flung wheel,
Vast edges trailing light,
Swirling beyond the confines of your finite grasp.

Every night you send me up,
Like a kite,
Tied to the thick cord between your legs,
To search among the stars you've made.

I am sent to capture angels.
Their innocent dance distracts you.
Their beauty is sullied by no one but God.

My ecstasy lures them down.
They think I am dying.
That is my trick, when, arm over arm,
You bring me back to earth,
My hair tangled with comets and quasers,
The debris of deep space.

Back in your arms I remember what it was like,
Weaving high above your head, looking down at you -
Dipping in and out,
Drunk and pleased and proud.

Now you sleep,
But your lids twitch with dreams.
Inside your eyes,
Angles flutter like frightened moths.
Captives, I know they dance at your command.

I lie awake, knowing I've betrayed them,
While my breasts,
Like the stars,
Winnow out with the dawn.

© by Patrica G. Shinehouse

WORKING

Waiting, Watching, Writing
in a Weathered World
When a Wonderously Warm Woman
touched my heart like a pearl
viewing from the Window of my life
i recognized her
and i sang in jubilee
as she recognized me
you see, last time We parted
it Was in grand harmony
so crossing each other's path this time
no doubt Will be splendid unity
for the time has come
for all of GOD'S children to be as one
the sun is going to shine
and there Will be some fun in time
of course, only after
all this Work is done
While We're Waiting
Watching
Writing
in this Weathered World
Willingly Working
for all GOD'S pearls

©-by Rifiki Franklin 1986

REPLACEMENT

Tonight I will sleep again with the moon.
I am used to this lover
Whose silence lulls me,
Whose cold caresses I accept.

And I have surrendered, in my heart, to none other.
I watch, each night, for the round-headed flood of it
To break
From between the legs of night and day.

That slick bald head of birth was all I know of love
When I was twelve.

When I was twelve
I waited,
Then as now.
I waited for the moon
To lift me from the field
Where fog knitted itself above the creek
And the corn lifted up its thick, hard-studded cobs.

Thin and lost I lay beneath the corn,
Dreaming that the moon would take me
As a lover might,
All white light and softly sweating fog.

But from the moon's silent ascent
Came no sign of life.
It came and lift me,
Love-sick.

No man has ever taken me
As I dreamed the moon once would.
You've come tonight to try to take its place.
I know.
There is again, as then, a smell of clay
And something raw and clean and green.

The moon has not yet risen.
I touch your face,
Hoping.

In the darkness, I almost believe.
I breathe in green.
I raise my hands.

Ten moons, glistening, rise above us.

© by Patricia G. Shinehouse

BREAK-IN

They took jewelry,
small things you care about,
never touched the typewriter,
but touched clothes
inside the drawers,
inside the closet.

The police,
too busy to come,
took your report
over the phone.
You and your son
live alone.

The landlord nailed a board
over the hollow
where they knocked the window
out. You spoke of new locks.
He fell silent
like your apartment.

After you folded the scattered clothes
and laid them down in the drawers,
after you put your son to bed,
you opened the typewriter,
stared at the gleaming keys
and wed your fingers to their light.

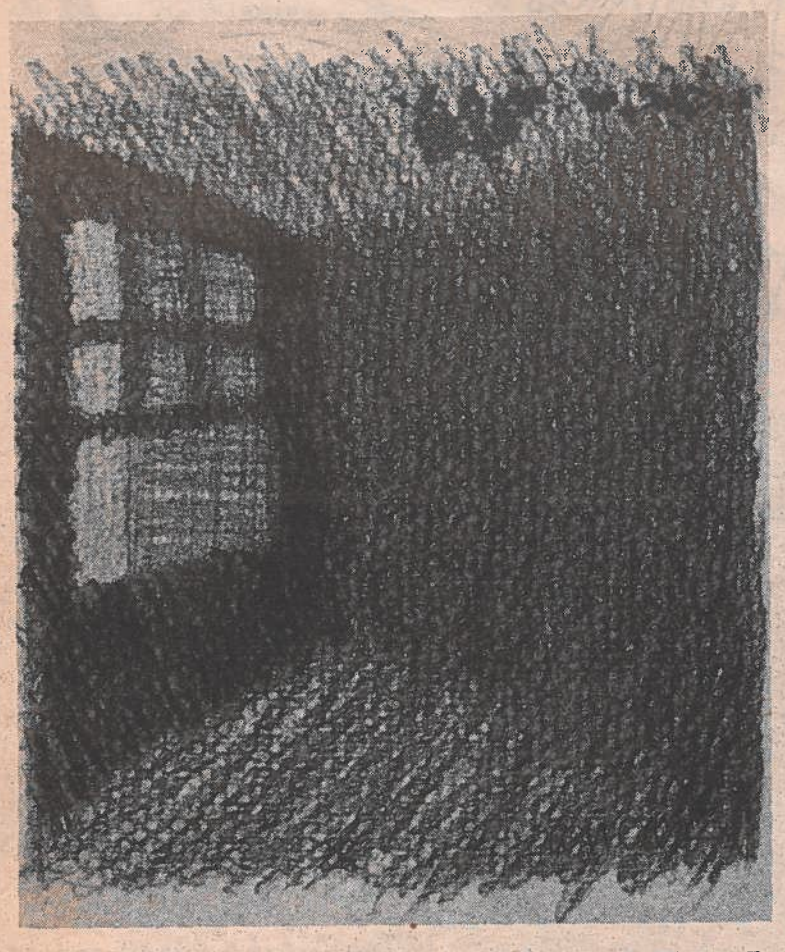
©Holly Guran

NUCLEAR FAMILY
originally published
in Essentially Women

The father,
the son
and the holy ghost
sat down to dinner

That day
the father worked hard,
the son studied his lessons
and the holy ghost made macaroni and cheese.

©Sandra Storey



"Interior" Pencil on paper Copyright 1984 by Karen Ancas

First Day on a New Jobsite

Never again a first day like the
First Day
that Very First one,
when only the sternest vigilance
kept the right foot following the left
following the right following the left,
each step a decision, a victory of
willpower over fear, future over past.
Margaret's out there/Keep going/
She's been working a few
weeks already/She's managing/
Keep going/The legs buck
LA/Seattle/Detroit/women passing
through construction site gates for the
first time/Keep going/Right following
Go home if you want!/But
tomorrow/What'll you do for work
tomorrow?/left following right up to
the gate
where a man hands me hardhat and
goggles and points me toward a trailer
where the conversation
stops
as I enter:
Well, what do we talk about now.
Can't talk about girls.

And then Ronnie, the one with beady eyes
and a gimp leg, who knows for a fact—
one of the girl apprentices
is a stripper in the Zone—
says to my partner
Give me your apprentice
and I follow him, tripping over cinderblocks,
to a small room
where he points to the ceiling:
I need some hangers 11 inches off the ceiling/
Here's the Hilti/
The rod and strut are in the corner/
The ceiling's marked where I want
holes drilled and leaves
without
explaining
hanger
rod
strut
or seeing that the bit on the heavy drill
barely reaches
the x-marks on the ceiling
when I stand tiptoe on the ladder's
top step.

* * *

Knowing which words to use
what jokes to banter
how to glide the body through dangers
without knocking anything
or anyone;
learning to speak first
and define the territory
of conversation
Passing.

* * *

Another
first day: the job new
the workers all strangers, all men
myself the only 'female'
and yet
we find, almost easily, the language
that is common:
-Get me some 4-inch squares
with three-quarter k-o's—
-Need any couplings or connectors?
-No, but grab some clips and c-clamps
and some half-inch quarter-twenties.
Passwords.
-You know what you're doing in a panel?
-Sure.

Mechanic to mechanic.
Never again a first day like the
First Day.

©1983 by Susan Eisenberg
From It's a Good Thing I'm Not Macho
(Whetstone Press)

ART EVENTS

LISTINGS in the ARTS NEWS are free for Jamaica Plain events or those events that involve Jamaica Plain artists. Send information to P.O.Box 3, Jamaica Plain, MA. 02130. Be sure to include your phone number.

FOR KIDS

Connolly Branch Friends of the Library announce an **OPEN HOUSE** on March 6, at 4pm. A children's arts and crafts activity will occur at the same time called Budding Twigs, led by Amika. For more information call the library at 522-1960.

BLACK AND WHITE PHOTOGRAPHY CLASSES are now being offered. Ages 10-12 on Mondays from 3:30-4:00, ages 13-17 on Mondays from 6:30-8:00. 10 week sessions are $10. There will be free introductory classes offered in the last week of February. The instructor is Phil Spring who is a professional freelance photographer. For information on the programs please call Dorothy Martin, 524-0841. The school is located at 20 Child Street, J.P.

The Agassiz Community School, 20 Child Street, announces anArt Show, the theme entitled "Winter Scenes, Winter Dreams" on March 7 from 3:30-5:30. A Book Fair will occur at the same time. Everyone is invited to come and vote for their favorite picture. The pictures will hang until March 21. For more information call Dorothy Martin, 524-0841.

POETRY

POETRY READING FOCUSES ON CENTRAL AMERICAN WEEK

RICHARD SCHAAF from New York will read his own work, as well as his own translations of the poets Roque Dalton and Leonel Rugama. The event will take place at the Footlight Club Community Theatre, 7 Eliot Street, J.P., on March 15 beginning at 8PM. $3 admission buys this event as well as an evening of music at both the Footlight Club and the First Church.

This poetry reading is sponsored by the Working Poets Series and by RedBook Bookstore. Mr. Schaaf, noted translator of Central American poets, is currently the associate editor of the Art on the Line series published by Curbstone Press.

Happy St. Patrick's Day

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DANCE

NEW ENGLAND COUNTRY DANCING

Friday, March 21 the Central Congregational Church presents and evening of Contras, Squares, Waltzes and More featuring noted caller, TED SANELLA. The event begins at 8PM, admission $3. Music will be provided by UNCOMMON FARE, including fiddle, piano, recorder, dulcimer and guitar. For more information call 524-3343 or 524-4311. The church is located at 85 Seaverns Ave, J.P.

ATTENTION ARTISTS!

ARTS LOTTERY APPLICATIONS AVAILABLE

Boston City Hall announces the availability of Cycle II Arts Lottery Grant applications. They may be picked up in Room 802, Boston City Hall from 9:00am to 5:00pm, from February 18 to March 14, 1986. Applications must be picked up in person, and are due back no later than 5:00pm, March 14.

Non-profit organizations dealing in the visual and performing arts in Boston may apply for grants up to $5000. Funding for these grants is derived from the Massachusetts Megabucks Lottery.

MISC.

JAMAICA PLAIN BRANCH LIBRARY on Sedgwick Street announces the following events:

FOR CHILDREN:Along the Moccasin Trail, a program of Navajo and Pueblo music and dance with Clear Sky & Star. Saturday March 22, 2PM, for five years and up.

FOR ADULTS: PoetFanny Howe reading from her recently published work, Robeson Street.

For information call 524-2053.

BOOK DISCUSSION GROUP: March 13, 7PM. Jane Eyre by Charlotte Bronte, and Wide Sargosso Sea by Jean Rhys will be discussed.

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VISUAL

The Mass Art Women's Center announces a Film and Video Series on **WOMEN ARTISTS OF COLOR**, Tuesdays, through April 29th, 12:30PM and 8:00PM at Mass College of Art. For information call 739-0794. $1 donation requested.

MARCH 11:**Pablita Velarde**-Native American painter, painting in the traditional style of the Santa Fe School. and **Lillian Pitt**, Native American artist who makes clay makds and fires them in the traditional Japanese Raku method.

MARCH 25:**Jaune Quick-to-See Smith**, Shoshone French Cree painter; abstract paintings depict her Indian heritage with scenes of early plains lifestyles. and **Helen Hardin**, Santa Clara painter discusses the inspiration for her paintings.

EXHIBIT:**AMANDA BARROW/ OVALS AND CIRCLES** at Frameworthy Gallery, 761 Centre Street, J.P. 522-3451.

Features recent work - monoprints, capes, thimbles. Through March 9. Gallery hours Monday - Saturday 10-6PM

MASS COLLEGE OF ART FILM SOCIETY Films shown March 5, 12, 19 & 22 and 26th. On March 19 and 22, films on Central America will be shown as part of Central America Week at Mass Arts.All shows at 7:30, room 309, 364 Brookline Ave, Boston. Corner of Brookline and Longwood Aves, Longwood T-stop. $2 donation, free with Mass Art ID. Call 232-1555 for information.

Jamaica Plain favorite **Thomas Workman** announces a showing of his wire sculpture at the Rolly-Michaux Gallery, 290 Dartmouth Street at the Vendome, Boston.

The exhibit runs through March 21. Gallery hours, Tuesday through Saturday, 10:30-5:30. For information call 536-9898.

THEATER

WOMEN IN THEATRE FESTIVAL '86

This year's festival runs from Wednesday, March 26 through Sunday March 30, at the Boston Shakespeare Company Theatre, 52 St. Botolph St. Boston, MA 02116. Performances include productions from throughout the United States, featuring a wide variety of styles and voices. Tickets are available for individual shows as well as for the entire festival, at a considerable savings.

The Theatre Group and the Causeway Artists announce their production of VLADIMIR MAYAKOVSKY by Vladimir Mayakovsky, March 13, 14, 16, 20, 21, and 22 at 117 Causeway St. at North Station, Boston, and a special showing at Charlies Tap, 280 Green St., Central Square, Cambridge. All shows are at 8:00PM, admission $2.

This futurist drama in two acts is an allegory of revolution: a poet's tragic attempt to inspire grandeur into a revolt. The production includes Jamaica Plain residents **Gary Brackett, Paul Hally, Sue Grillo and Gretchen Lane.** For information call 522-2202 or 742-6275.

EDWARD BAKER COSTUMES "A MIDSUMMER NIGHT'S DREAM"

Edward Baker, whose home and studio are in Jamaica Plain, has worked for the Boston Ballet for the past seven years. The company's premiere of "A Midsummer Night's Dream" will feature his work as Resident Designer. Besides creating the images of the 79 costumes used in this production, he has also overseen their building in his role as Head of Workroom. Collaborating with choreographer Bruce Wells and guest set designer Lewis Folden, he has worked since last spring to create what Christine Temin in the Boston Globe Calendar calls "a visual and kinesthetic magic equal to Mendelssohn's (music)". Everything from gauze and jewels to punk wigs and fake leopard skin have been engaged to generate a wonderful mixture of enchanted lovers, glittering diaphanous fairies, knobby earthy woodsmen, and tiny elfin sprites. He has combined what the ad states as "Hilarious, mischievous, and magical" elements to achieve the elegant ambience of Victorian fairy tale illustrations transformed into theater.

His work can be seen during the run of "A Midsummer Night's Dream" at the Wang Center, March 5-9. For information call 542-1323.

Puck

Titania

Costume designs for A Mid-Summer Night's Dream by Edward Baker.

The photographs on this page are by photographer JANET KNOTT, a Jamaica Plain resident and staff photographer for the Boston Globe for the past ten years. The breadth and depth of her work are illustrated here, from the hostage crisis to the laundry line. Her work often includes humor and always a sensitivity to humanity and an eye for the symmetry and design of the everyday.

As a staff photographer Knott's work is mostly "based on deadline" and she likes it that way. Her assignments are varied both in content and in personal meaning for her. A recent assignment took her to Florida for the Challenger non-flight, a story whose substance literally changed meaning before her eyes, or the eye, of her lens.

Knott's foray into this unusual career began because of a typing class. This skill, which has held many women in non-challenging jobs, was the foot in the door for Knott, when she began as a part-time editorial assistant at the Boston Globe. Several moves later she was promoted to full-time staff photographer.

A consistent award winner in the Boston Press Photographers Association, she won first prize for feature photography in 1980 and 1983, and in 1981 placed second in the UPI/New England division for feature photography.

A woman jumps up for a sheet at Breezy Hill Farm in Holliston, MA. ©Photo by Janet Knott. Reprinted with permission of the Boston Globe.

George Bush greets the hostages after they are freed from Beruit and flown to Frankfurt, W. Germany. ©Photo by Janet Knott. Reprinted with permission of the Boston Globe.

Beginning in March, Janet Knott will be exhibiting a series of eighteen photographs at the Southern Jamaica Plain Health Center on Centre Street.

These photographs will feature images of Joaquina Garcia de Escobar, health care worker and mid-wife in Teximo, Mexico. Her work as a family planning agent, and the work of women like her throughout Mexico, are responsible for the fact that 90 percent of all Mexican women now have heard about birth control, and only 16 percent refuse to use contraceptive devices.

Battling brutally difficult living conditions, ignorance and ingrained attitudes makes the work difficult. Resistance, often from the men who fear that wives will cheat if they use birth control, must be overcome.

Stop in the Southern J .P. Health Center and see the work of two remarkable women, Joaquina Garcia de Escobar and Janet Knott.

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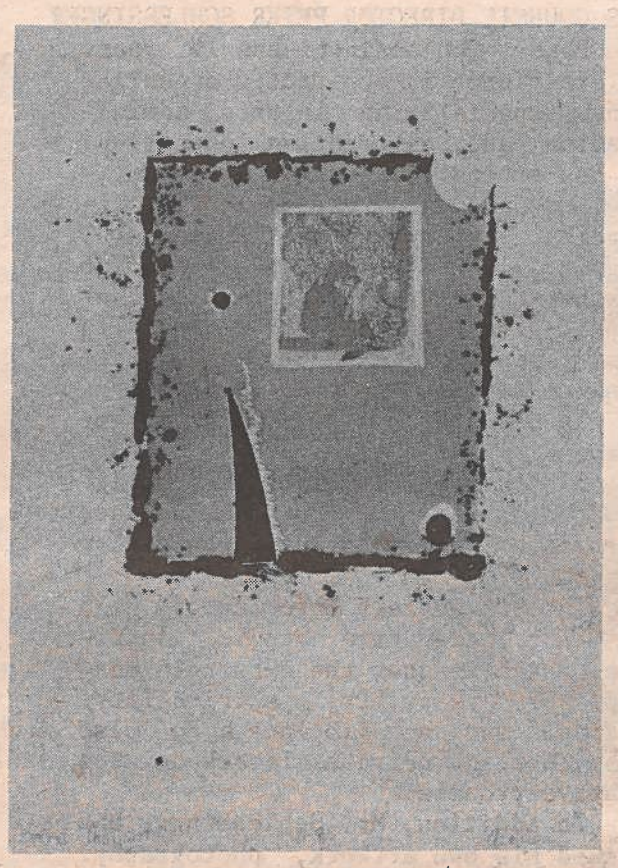
The drawings on the cover and on the poetry page are by Jamaica Plain artist **Karen Ancas.** Ms. Ancas graduated from Massachusetts College of Arts iwth a BFA in Illustration in 1980. She has studied oil painting at the Boston School of the Musem of Fine Arts with Andy Syrbick and Jerry Bergstien and at the Boston Art Institute with Valta Us. In December she participated in a group show of landscape and still life at the Ariel Gallery in New York.

As a free-lance artist, Ancas finds that her work in commercial advertising and promotion for small companies fills a good part of her time. She also works part time in the Corporate Communications department at the Bank of Boston, doing computer graphics.

Exploring the inter-relationship between man and his environment is the theme of her personal artwork, which she describes as "evolving" at the present time. The cover illustration, "Route 93", was the beginning of the series, which has occupied her for two years. Initially concieved to illustrate the difference between urban and rural settings, to show how much more natural the rural appears, the work, and Karen, have evolved into something quite different. Now she sees, and her work reflects, the urban world as an extension of the natural world, her cityscapes take on an organic appearance. She points out that materials for urban worlds are products from the earth. Is it any wonder that the looming walls of city skyscrapers evoke the canyon? As a result, she finds that she feels more comfortable within the urban setting, as a result of these revelations that came to her through her work. "You start out searching for something but you find yourself down another path."

Karen Ancas's work is hanging at the Southern Jamaica Plain Health Center through March 7.

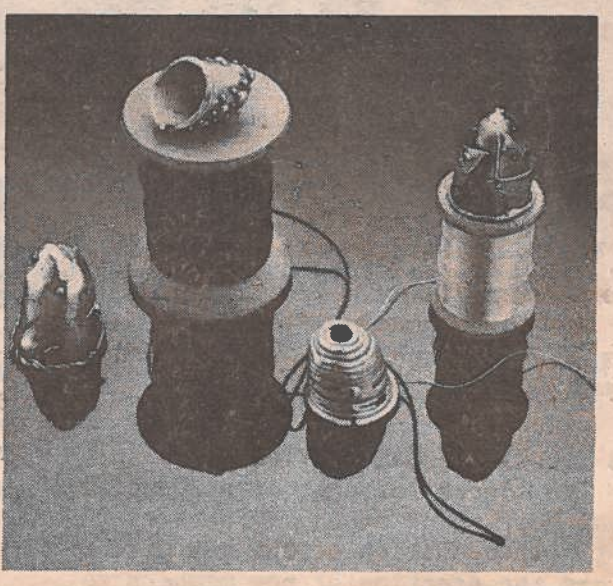


SPIRE THOUGHT, by Amanda Barrow 1985 8"x10". Monoprint, Chinese metallic paper. Photo by Photo-Coloratura.

Jamaica Plain Artist **Amanda Barrow** is delighted to announce the MOONS AND SPIRES exhibition at the Bromfield Gallery Backspace, 36 Newbury Street, Boston, from March 4-29.

The fifteen monoprints displayed (one-of-a-kind prints; not in an edition) portray a cohesive group of nocturnal images whereby the circle and triangle are utilized repeatedly. These two shapes are expressed as the dynamically opposing sky/landmarks of the Moon and the Spire, maganetized toward each other.

The opening reception for the show at the Bromfield Gallery is Saturday, March 8 from 5-8PM. Gallery hours are 10-5:30, Tuesday -Saturday. For information call 262-7782.



THIMBLES, FINGER ORNAMENTS FOUR by Amanda Barrow 1984 Sterling silver, 1 1/2"H x 1" W. Photo by Wit McKay

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ARTS COUNCIL

Arts Council Director Peter Schlessinger and President Andy Holiner at the Arts Council Annual Meeting. Photo copyright George C. Ferrar.

ARTS COUNCIL ANNUAL MEETING

The focus of the Arts Council Annual Meeting on Monday, February 24 was the introduction of the new director and the election of new members to the Board of Directors.

After an extended social hour where the fifty or so people present mingled and talked, Board president Andy Holiner spoke, recapping the past year. Treasurer Neil Orleans gave a report and Amika introduced the existing Board of Directors. New director, Peter Schlessinger was introduced and gave a talk, describing his vision for the community. Copies of the Annual Report, prepared by Board member Helen Hummel, are available on request from the Arts Council, P.O. Box 533, Jamaica Plain, MA 02130.

ARTS COUNCIL DIRECTOR PETER SCHLESSINGER

Peter Schlessinger has 15 years of experience in non-profit organizations, specializing in arts administration and alternative education. He has extensive fundraising experience, and a history of community involvement wherever he has worked.

In 1970 he founded Apeiron Workshops, an upstate New York photographic school and project center. In this position he gave the center nationwide recognition.

In Boston in 1983, Schlessinger became director of the Interface Foundation's largest division, the Holistic Studies Program, introducing new componants and redesigning the entire program.

In 1985 he left Interface to help form the Integrative Studies Institute, which teaches the interrelationship of creativity, spirituality, healing, and non-violence. He also began to teach private classes on the creative process.

In addition, Mr. Schlessinger has pursued his own artwork, photography. He has exhibited widely, and taught advanced workshops, lectured on photography and visual theory, as well as curated major multiple-artist photographic exhibitions, including one at M.I.T's Hayden Gallery in 1979.

Mr. Schlessinger's education includes a B.A. in political science (Amherst College, 1968) and an M.F.A. in photography (Rhode Island School of Design, 1972).

Mr. Schlessinger has expressed an interest in meeting with members of the community and hearing their ideas and visions for the community arts center.

Seven people were elected to the Board of Directors. They are Alan Cohen, Ashanti Pasha, Esther Kaplan, Stacy Miller, Ted Thomas, Jr., Angel Amy Moreno, and Ralph Daniels.

WAKE UP THE EARTH WORKSHOPS CONTINUE

On February 25th, Harriet Masembe spun her magic through African tales. Carrying on the tradition from Africa, transplanted with Afro-Americans, she touched all of her audience at the Connolly Library. The following is prepared by Barbara Johnson:.

HARRIET MASEMBE
by Barbara Alice Johnson

I, as a teeh counselor participating in the Wake Up the Earth Festival Workshops, have never been so inspired as I have been by Harriet Masembe. A marvelous storyteller, she has opened our eyes to the other side of Afrika, the side most of us have never seen: the beautiful and lush suburban areas much like Californis, the rich green farmlands and high mountians, truly a spectacle to see on her slides.

It was pleasing to hear of the strong ties the Africans have to their cultural history, which they portray in the tales she told. Even though they have taken on a modern day appearence, the country and people of Afrika will always be united in this act of passing down these stories to one another.

With her magnetic personality Harriet Masembe entranced her young audience with the captivating tales spun from the countries of Kenya and South Afrika. She truly represents Afrika as a fascinating, and loving country.

I am pleased to have been able to hear and see Harriet relate these passed-on traditions.

March focuses on Hispanic culture with Wilfredo Labioso teaching crafts at the Connolly Library on Tuesdays from 3:30-5:30. Blanca Burgos will teach a few of the many Hispanic dances at the Bromley Hall on Wednesdays from 3:30-5:30. All of the workshops are FREE and they're fun. For more information, call K. Clay at 524-6588.

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MUZIMA from page 3

Bougainvillea Day in honor of their contribution to the cultural life of Boston, and their international acclaim, as well as their uniqueness as an all woman group.

And Muzima maintains her right to this uniqueness. Not surprisingly, she reacts to those who challange the legitamacy of an all-female group. She points out that one would never consider an all-male group as limiting (or at least men wouldn't), and yet she must often answer to this choice. As a women's jazz group she can make a statement about all women, about choice and possibilities, and finds that many women respond with gratitude and pleasure at the empowerment this helps them feel.

Though many younger women today feel that the feminist struggle is over, Muzima is worried about the resultant complacency in the face of many remaining barriers and conditions. It is for reasons like this that she likes, and chose, the name Bougainvillea. Bougainvillea is a flowering vine, with a vibrant magenta flower. Yet it's look is deceiving. Within this delicate creature is the power to crumble the walls that it climbs on. A powerful image to attach to, better than Tunerettes don't you think?

In the March 8 concert at the Footlight Club, Jeannette Muzima will be joined by Sharon Eldridge on the drums, Takako Matsui on electric bass, and Katy Roberts on piano. Roberts will be performing as well on the Balophon, the African equivalent of the vibraharp. She studied in Ghana for a year, and will play a duet with Muzima on the vibes.

Bougainvillea has played locally at the Copley Plaza Hotel, the Hilton Hotel, Lulu White's, the Willow, Jazz Celebrations, Studio Red Top, Sandy's Jazz Revival, and the 1369 Club. They have been frequently aired on WERS, WGBH, WBUR, WMFO, WNBR, and National Public Radio. They were acclaimed at the Montreal Jazz Festival and also performed at the New York Women's Jazz Festival, on the Cabaret Jazzboat featured with Woody Shaw, and at various inns.

Muzima can be heard at the Boston Globe Jazz and Heritage Festival on March 13th at Morse Auditorium, playing with Rebecca Parris. Jamaica Plain resident Cercie Miller will be there as well.

The future? Well, other than a broader public acceptance of women in music, and of jazz in general, Jeannette Muzima's wish would be to win the Megabucks and have one of every instrument there is, and a house to put them in. And, if there is anyone who would know what to do with such a prize, its Jeannette Muzima!

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PABLO'S

When I was very young
My grandmother would comb out
My long curly hair.
Those long dried out
Frizzy curls
Hurt alot
When they were untangled.

As I grew a little older
My grandmother said,
"Cut that boy's hair!"
Well I kicked
And I screamed
At the barber shop,
As my father held my head.

Soon I outgrew the seventies
And my long curly hair.

Now when I come home tired
Because the day has been beat,
I take off my jacket,
Put down my briefcase
And this female runs
Her fingers through my hair and says,
"Why don't you
let Pablo cut your hair!"

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With special thanks to poet Ted Thomas, Jr!

WERNIMONT from page 3

meaningful material for women to perform. "Women went off, did their own theater, called it their own theater, because they couldn't do what they wanted in mainstream theater," she says. Now, due to the change in consciousness around feminism and women, women's work dealing with women's issues is being taken seriously. Women's issues are starting to be recognized as universal, recognition that is long, long overdue. Wernimont acknowledges that, despite the headway women's theater has made, it is still very difficult for women directors to get work, for women's plays to be produced, and for actresses to find roles that are respectful of their humanity.

What does Tita Wernimont have in the works for the year ahead? Always eager to explore visual media, she has lately become a video producer as well as a stage producer, which she says "meant overcoming a lot of the attitudes people have about television." Her first video, which takes viewers behind the scenes at J.P. Licks ("you too will get to see what is downstairs!") is being edited and will be shown on cable television in the coming months. Wernimont is hoping to make her second video soon, about her women's ice hockey team, The Slapsticks, who have been playing together for about four years now, and seem nearly as important to her as theatre. (If anyone is interested in a pick-up game, the Slapsticks play on Tuesday nights between 9:00 and 9:50 at Daly rink on Soldier's Field Road. The season's nearly over, alas, but they'll be starting again in November when the MDC ricks open.)

Storyteller, producer, writer, stiltwalker, actress, video producer, hockeyplayer...Tita Wernimont's art is nothing if not complex. If you're interested in any of the above, feel free to contact her by phone or letter at 83 St. Rose Street, Jamaica Plain MA 02130; (617) 524-6592.

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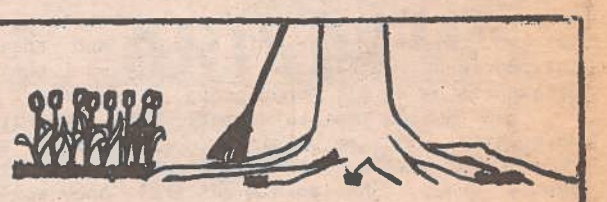
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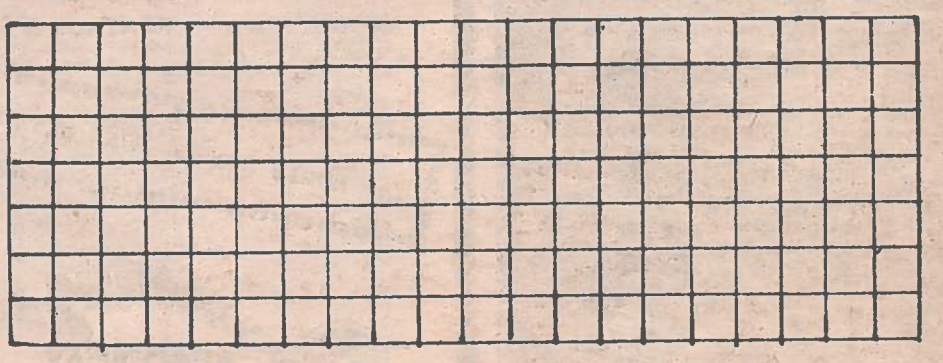

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